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AUTHOR Hayes, Deborah
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ABSTRACT

An upper division college-level course dealing with women composers for both music majors and nonmusic majors is outlined. The course provides an historical and analytical survey of western music through works composed by women, with emphasis on the 19th and 20th centuries. Students listen to music, participate in class discussions, and listen to lectures. The syllabus lists the required texts, discusses grading, and contains a weekly schedule. The major part of the syllabus consists of a bibliography of the listening and reading assignments. The assignments are organized under the following categories: introduction; Middle Ages; Renaissance; baroque period; classic period; romantic period; 20th century to 1950; women in U.S. folk, blues, gospel, and ragtime music; and 20th century since 1950. (RM)

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SYLLABUS FOR A WOMEN STUDIES COURSE ON WOMEN COMPOSERS

By:

Deborah Hayes
Campus Box 301--Music
University of Colorado
Boulder, CO 80309

June 1985

SP 016 645

Music 475: WOMEN COMPOSERS
Instructor: Deborah Hayes

SYLLABUS

This course was offered at the University of Colorado, Boulder, for the first time spring semester 1982. It is an upper division course for music majors and nonmusic majors.

Course Description. An historical and analytical survey of western music through works composed by women, with emphasis on the 19th and 20th centuries. Course includes lectures, class discussion, and listening to music.

Required Texts. All texts are on reserve in the Music Library (this building). The two books are available in the bookstore. Copies of the tapes may be purchased in the audio-visual department of Norlin Library or listened to there. The packet of listening guides and readings may be purchased in Campus Copies in Norlin Library.

Carol Neuls-Bates, ed. Women in Music: An Anthology of Source Readings from the Middle Ages to the Present. New York: Harper and Row, 1982.

Christine Ammer. Unsung, The History of Women in American Music. Westport, CT: Greenwood Press, 1981.

Tapes 1-4 for Music 475, compiled by Deborah Hayes. (Contain 54 examples in chronological order, as listed below under listening assignments.)

"Music 475: Listening Guides to Tapes 1-4," by Deborah Hayes.

"Music 475: Readings," compiled by Deborah Hayes.

Grading. Semester grades will be based on the three exams and the term project. Also considered will be participation in class discussions, based on completion of assigned listening and reading. Exams call for identification of musical examples, information on composers, and short essays on topics from the readings. The term project is a paper of about ten pages plus a list of sources; class time is available for presentations, too. The project may be on any subject--a composer and her works, a group of composers, a musical style or form, or an aesthetic or historical subject. Discussions with the instructor early in the semester are encouraged, to define your major interests and to plan a reasonable one-semester project.

Schedule (1985)

Week	Date	Topic
I	Jan. 23-25	Introduction
II	Jan. 28-30-Feb. 1	Middle Ages
III	Feb. 4	Renaissance, ca. 1400-1600
	Feb. 6-8	Baroque Period, ca. 1600-1750
IV	Feb. 11-13-15	"

(continued)

(Music 475, Schedule, cont.)

V	Feb. 18-20-22	Classic Period, ca. 1750-1800
VI	Feb. 25	Exam no. 1 (to 1800)
	Feb. 27-Mar. 1	Romantic Period, ca. 1800-1900
VII	Mar. 4-6-8	"
VIII	Mar. 11-13-15	"
IX	Mar. 18-20-22	"
Spring Break		
X	Apr. 1-3-5	Twentieth Century to 1950
XI	Apr. 8	Exam no. 2 (19th cen.)
	Apr. 10-12	Twentieth Century to 1950, cont.
XII	Apr. 15-17-19	Women in U.S. Folk, Blues, Gospel, Ragtime
XIII	Apr. 22-24-26	Twentieth Century since 1950
XIV	Apr. 29-May 1-3	"
XV	May 6-8-10	"
XVI	May 13	"
	May 18	Exam no. 3 (20th cen.)--Final Exam time, 7:30 pm

Listening and Reading Assignments
(* denotes selections included in packet of readings)

- Introduction: (selections in chronological order)

Reading:

George Upton, Woman in Music (Boston, 1880), pp. 21-28. Reprinted as "A Classic Formulation of the Theory of Women's Innate Inferiority" in Neuls-Bates, Women in Music, p. 206-210.

Amy Fay, "Women and Music," Music (Chicago), 18 (Oct. 1900), p. 506. Reprinted as "Woman Have Too Well Aided Men" in Neuls-Bates, p. 217-218.

*Otto Ebel, Women Composers (Brooklyn, 1902), p. iii-v: /Preface/ "What Has Woman Accomplished in Music?"

*Arthur Elson, Women's Work in Music (Boston, 1903), p. 234-243: "Chapter XI, Conclusion."

Carl Seashore, "Why No Great Women Composers?" Music Educators Journal, 25/5 (March 1940), 21, 88. Reprinted in Neuls-Bates, p. 297-302.

*Paul Farnsworth, "The Effects of Role-Taking on Artistic Achievement," Journal of Aesthetics and Art Criticism, 18/3 (Mar. 1960), 345-349. Conclusions.

*Judith Rosen and Grace Rubin-Rabson, "Why Haven't Women Become Great Composers?", High Fidelity/Musical America, XXIII/2 (Feb. 1973), 46-52 (Rosen: 46, 51-52; Rubin-Rabson: 47-50)

(continued)

(Music 475, Introduction, cont.)

*Nancy Fierro, sj, "Music," in Anica Vessel Mander and Anne Kent Rush, Feminism as Therapy (New York: Random House, 1974), p. 81-87.

*Judith Tick, "Why Have There Been No Great Women Composers? Notes on the Score of Sexual Aesthetics," International Musician, LXXIV/6 (July 1975), 6, 22.

*Edith Borroff, "Women Composers: Reminiscence and History," College Music Symposium, XV (1975), 26-33.

*Germaine Greer, The Obstacle Race: The Fortunes of Women Painters and Their Work. New York: Farrar, Straus, Giroux, 1979. Excerpts.

*"Overtones" (editorial), Music Educators Journal, LXV/5 (Jan. 1979), 5.

*Jeannie G. Pool, "America's Women Composers: Up From the Footnotes," ibid, 28-36.

*Ned Rorem, "Music--The World's Most Influential Music Teacher, Other Women in the Art," Vogue Magazine, September 1979, p. 324.

*Women in American Music: A Bibliography of Music and Literature, compiled edited by Carol Neuls-Bates and Adrienne Fried Block (Westport, CT: Greenwood Press, 1979), p. xvii-xxvii: "Historical Introduction."

*Robert Commanday, "A Rich History of Women Composers," San Francisco Chronicle, Nov. 8, 1981, Review sec. p. 17-18, with followups Nov. 10, p. 43, and Nov. 21, p. 22.

*Aaron Cohen, "An Encyclopedia of Women Composers," Pan Pipes, The Sigma Alpha Iota Quarterly, LXXVI/2 (Winter 1984), 2-4.

*Trisha Flynn, "His Story--Where is Her Story?" Denver Post, February 24, 1985, Contemporary, p. 2.

*Dottie Lamm, "History--Women's Talents Stifled," Denver Post, April 28, 1985, Contemporary, p. 4.

- Middle Ages:

Listening: (tape 1 side A)
Example 1. Hildegard of Bingen (1098-1179): Kyrie. Sung by women of the Schola Cantorum of the University of Arkansas, Fayetteville. Leonarda 115.
Example 2. Hildegard of Bingen: O Jerusalem--De Sancto Ruperto, sequence. Performed by Gothic Voices with instrumental drone; Christopher Page, conductor. Hyperion A66039.
Example 3. Countess of Dia (ca. 1140-ca. 1212): A chantar m'er de so q'ieu no volria, canso, ca. 1200. Performed by Hesperion XX: Montserrat Figueras, voice; Jordi Savall, lira; Gabriel Garrido, drum. EMI Reflexe 1 C 065-30 941.

(continued)

(Music 475, Middle Ages, cont.)

Reading:
Neuls-Bates, Women in Music: sec. 4, "Hildegard of Bingen, Abbess & Composer" (Grant); sec. 5, "Three Women Troubadours" (Bogin); and sec. 6, "Women Among the Minstrels and as Amateur Musicians."

- Renaissance:

Reading:
Neuls-Bates, Women in Music: sec. 7, "The Renaissance Lady" (Castiglione); and sec. 8, "Vocal and Instrumental Music Performance at an Italian Convent" (Bottrigari).

- Baroque Period:

Listening: (tape 1A)
Ex. 4. Francesca Caccini (1587-ca 1640): La liberazione di Ruggiero dall'isola d'Alcina (1625--excerpts from Prologue and Scene 1. Mertine Johns, mezzo-soprano; Michael May, harpsichord; Yvonne Cable, cello; with violin ritornellos. Gemini Hall 1010.
Ex. 5. Isabella Leonarda (1620-1704): Kyrie from Messa prima, op. 18 (1696). Schola Cantorum of the University of Arkansas, Fayetteville, with violins 1 and 2, cello, and organ; Jack Groh, conductor. Leonarda 115.
Ex. 6. Elisabeth-Claude Jacquet de La Guerre (1664?-1729): Prelude, Chaconne l'Inconstante, and Minuet from Pieces de clavessin (1687). Emer Buckley, harpsichord. Harmonia Mundi 1098.

Ex. 7. Jacquet de La Guerre: "Tyrans, tremblez," aria from cantata Samson (1711). John Ostendorf, bass-baritone; Bronx Arts Ensemble Chamber Orchestra; Johannes Somary, conductor. Leonarda 109.

Ex. 8. Maria Grimani: Sinfonie from Pallade e Marte (1713). New England Women's Symphony; Jean Lamon, conductor. Galaxia recording.

Reading:
Neuls-Bates, Women in Music: sec. 10, "Francesca Caccini, Singer-Composer" (Masera); sec. 11, "Elisabeth-Claude Jacquet de La Guerre, Composer and Harpsichordist" (Borroff).
*Articles from Aaron I. Cohen, International Encyclopedia of Women Composers (New York: Bowker, 1981): "Isabella Leonarda" and "Maria Grimani."

- Classic Period:

Listening: (tape 1B)
Ex. 9. Princess Anna Amalia of Prussia 1723-1787): March for the Regiment of Count Lottum (1767). Vieuxtemps Quartet with Thomas Theis, double bass. Gemini Hall 1010.
Ex. 10. Duchess Anna Amalia of Saxe-Weimar (1739-1807): "Ein Veilchen auf der Wiese stand" from Erwin und Elmire (Weimar, 1776). Berenice Bramson, soprano, with instrumental ensemble. Gemini Hall 1010.

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(Music 475, Classic Period, cont.)

Ex. 11. Marianne Martinez (1744-1812): Sonata in A-major (ca. 1765). Nancy Fierro, piano. Pelican 2017.
Ex. 12. Margarethe Danzi, née Marchand (1768-1800): Sonata for Violin and Piano, op. 1, no. 1 (Munich, 1800)--first movement. Monica von Saalfeld, piano; Werner Grobholz, violin. Musica Bavarica 902.

Reading:
Neuls-Bates, Women in Music: sec. 13, "Music as an Accomplishment" (Jane Austen); and sec. 14, "Marianne von Martinez, Composer and Singer" (Burney).
*Cohen, Encyclopedia: "Princess Anna Amalie; and "Duchess Anna-Amalia;" "M. Danzi."

- Romantic Period:

Listening: (tapes 1B and 2)
Ex. 13. Maria Szymanowska, née Wolowska (1789-1831): Nocturne in B-flat major (ca. 1820). Nancy Fierro, piano. Avant 1012.
Ex. 14. Louise Reichardt (1779-1826): Heimweh ("Homesickness") (Hamburg, 1826). Grayson Hirst, tenor; Michel Yuspeh, piano. Leonarda 112.
Ex. 15. Louise Ferrenc, née Dumont (1804-75): Trio for Piano, Flute, and Cello in e-minor, op. 45 (1852)--first movement. Katherine Hoover, flute; Carter Brey, cello; Barbara Weintraub, piano. Leonarda 104.

Ex. 16. Fanny Mendelssohn Hensel (1805-47): Trio for Piano, Violin, and Cello in d-minor, op. 11 (1847)--fourth movement, Finale. Macalester Trio. Vox Box 5112.
Ex. 17. Clara Schumann (1819-96): Scherzo in c-minor, op. 14 (1842). Nancy Fierro, piano. Avant 1012.
Ex. 18. Clara Schumann: Trio for Piano, Violin, and Cello in g-minor, op. 17 (pub. 1847)--third movement, Andante. Macalester Trio. Vox Box 5112.
Ex. 19. Agathe Backer-Grøndahl (1847-1907): Etude de concert in D-flat major, op. 11, no. 2 (1881). Doris Pi es, piano. Genesis 1024.
Ex. 20. Backer-Grøndahl: Ballade, op. 36, no. 5 (1895). Liv Glaser, piano. Norwegian Cultural Council NKF 30-008.
Ex. 21. Cécile Chaminade (1857-1944): Concertstück for Piano and Orchestra, op. 40 (1889). Rosario Marciano, piano; Orchestra of Radio Luxembourg; Louis de Froment, conductor. Turnabout 34754.

Ex. 22. Ethel Smyth (1858-1944): Overture to "The Wreckers" (1906). Scottish National Orchestra; Alexander Gibson, conductor. EMI ASD-2400.
Ex. 23. Amy Beach (Mrs. H.H.A. Beach) (1867-1944): Ah, Love, But a Day, op. 44, no. 2 (1900). D'Anna Fortunato, mezzo-soprano; Virginia Eskin, piano. Northeastern 202.
Ex. 24. Amy Beach: Concerto in c-sharp minor for Pianoforte and Orchestra, op. 45 (1900)--second movement, Scherzo. Mary Louise Boehm, pianist; Westphalian Symphony Orchestra; Siegfried Landau, conductor. Turnabout 34685.

Reading:
Neuls-Bates, Women in Music: sec. 17, "Clara Schumann, Pianist" (Litzmann); sec. 23, "Clara Schumann" (ibid.); sec. 22, "Fanny Mendelssohn Hensel" (S. Hensel);

(continued)

(Music 475, Romantic Period, cont.)

sec. 39, "A Corollary to the Question, Sexual Aesthetics in Music Criticism" (on Beach and Smyth); sec. 24, "Ethel Smyth" (autobiography); sec. 46, "Ethel Smyth, 'Female Pipings in Eden'".
Ammer, Unsung, pp. 76-86 (Beach).
*Cohen, Encyclopedia: "Maria Szymanowska," "Louise Reichardt," "Louise Farrenc," "Agathe Backer-Grøndahl," "Cécile Chaminade."

- Twentieth Century to 1950:

Listening: (tapes 2B and 3A)
Ex. 25. Rebecca Clarke (1886-1979): Sonata for Viola and Piano (1921)--second movement, Vivace. Josef Kodousek, viola; Kveta Novotna, piano. Supraphon 1111-2694.
Ex. 26. Lili Boulanger (1893-1918): D'un matin de printemps (On a Spring Morning) (1917-1918). Eric Parkin, piano; Barry Griffiths, violin; Keith Harvey, cello. Unicorn-Kanchana 9021.

Ex. 27. Germaine Tailleferre (1892-1983): "Vrai Dieu, qui me confortera?" from Six chansons françaises (1929). Carole Bogard, soprano; John Moriarty, piano. Cambridge 2777.
Ex. 28. Tailleferre: Valse lente (Slow Waltz) (pub. 1951). Leigh Kaplan and Susan Pitts, duo pianists. Cambria 1014.
Ex. 29. Marion Bauer (1889-1955): Pine Trees, no. 3 of From New Hampshire Woods, op. 12 (1921, pub. 1923). Virginia Eskin, piano. Northeastern 204.
Ex. 30. Bauer: Turbulence, op. 17 (pub. 1942). Same performer and recording.
Ex. 31. Ruth Crawford (Seeger) (1901-1953): Suite for Small Orchestra (recorded as Two Movements for Chamber Orchestra) (1926). Boston Musica Viva; Richard Pittman, Music Director. Delos 25405.
Ex. 32. Crawford: Piano Study in Mixed Accents (1929). Virginia Eskin, piano. Northeastern 204.

Ex. 33. Mabel Wheeler Daniels (1878-1971): Three Observations for Three Woodwinds (1945). Ronald Roseman, oboe; Joseph Rabbay, clarinet; Donald McCord, bassoon. Desto 7117.
Ex. 34. Louise Talma(1906-): Alleluia in the Form of a Toccata (1944). Nancy Fierro, piano. Avant 1012.

Reading:
*Cohen, Encyclopedia: "Rebecca Clarke," "Lili Boulanger," "Germaine Tailleferre."
Ammer, Unsung: pp. 123-127 (Bauer), 127-134 (Crawford Seeger), 89-91 (Daniels), 136-139 (Talma).
Neuls-Bates, Women in Music: sec. 48, "Ruth Crawford Seeger" (letters); "sec. 38, "Mabel Daniels: Fighting Generalizations About Women" (excerpts from An American Girl in Munich, Boston, 1905).

- Women in U.S. Folk, Blues, Gospel, Ragtime:
Reading:
*Holly Hendricks Cormier, "Women in Folk Song," Heresies, issue no. 10 (1980) ("Women and Music"), 46-48.

(continued)

(Music 475, U.S. Folk, etc., cont.)

*Carolynn Anderson Lindemann, "Meet the Women Composers of Rags," ibid., 50-51.
*Michele Russell, "Slave Codes and Liner Notes," ibid., 52-56.
*Rosetta Reitz, "Mean Mothers: Independent Women's Blues," ibid., 57-60.
*Alberta Thomas, "Singing Praises: Women in Gospel Music," ibid., 61-64.

- Twentieth Century since 1950:

Listening: (tapes 3 and 4)

Ex. 35. Peggy Glanville-Hicks (1912-): The Transposed Heads (1954)--excerpts from Scene IV. Audrey Nossaman (Sita), Monas Harlan (Shridaman), William Pickett (Nanda), Dwight Anderson (Voice of Kali); Chorus and members of the Louisville Orchestra; Moritz Bomhard, conductor. Louisville 645-6.

Ex. 36. Thea Musgrave (1928-): A Christmas Carol (1979)--middle of scene 2, "Marley's Ghost," through middle of scene 4. Frederick Burchinal (Ebenezer Scrooge), Howard Scammon (Marley's Ghost), Claudette Peterson (Fan), Mark Evans (young Ben); Virginia Opera Association Orchestra; Peter Mark, conductor. Moss Music Group 302.

Ex. 37. Grazyna Bacewicz (1913-69): In una parte (1969). Warsaw National Philharmonic Symphony Orchestra; Stanislaw Wislocki, conductor. Muza 0875.

Ex. 38. Margaret Bonds (1913-73): Troubled Waters (1967). Ruth Norman, piano. Opus One 39.

Ex. 39. Madeleine Dring (1923-1977): Pink Minor, from the Colour Suite (1963). Leigh Kaplan, piano. Cambria 1014.

Ex. 40. In the Pink, arr. by Lennie Niehaus of Dring's Pink Minor. Leigh Kaplan, piano; Bud Shank and Bill Perkins, flutes; Ray Brown, bass; Shelly Manne, percussion. Cambria 1016.

Ex. 41. Mary Lou Williams (1910-1981): Zoning Fungus II (recorded 1975). Mary Lou Williams and Zita Carno, pianos; Bob Cranshaw, bass; Micket Roker, drums. Folkways 33901.

Ex. 42. Pauline Oliveros (1932-): Bye Bye Butterfly (1965). Realized at the San Francisco Tape Music Center. 1750 Arch Records, no.1765.

Ex. 43. Laurie Anderson (1945-): New York Social Life (1977). Laurie Anderson, voice and telephone; Scott Johnson, tamboura. 1750 Arch Records, no. 1765.

Ex. 44. Vivian Fine (1913-): Missa brevis (1972). Jan De Gaetani, mezzo-soprano (four parts live, four on tape); Eric Bartlett, David Finckel, Michael Finckel, Maxine Neuman, cellists. CRI 434. (Tape has parts 1-4 and 8-10.)

Ex. 45. Barbara Kolb (1939-): Looking for Claudio (1975). David Starobin, guitar, with tape--six guitars, mandolin (David Starobin); Gordon Gottlieb, vibraphone and chimes; Alexandria Ivanoff, soprano; Patrick Mason, baritone 1 and 2. CRI 361.

Ex. 46. Elisabeth Lutyens (1906-): Bagatelles nos. 1 and 2 from 5 Bagatelles (1962). Richard Deering, piano. Pearl 537.

Ex. 47. Violet Archer (1913-): Sinfonietta (1968)--Movement I. CBC Vancouver Chamber Orchestra; John Avison, conductor. CBC Radio-Canada Broadcast Recording SM-226.

Ex. 48. Jean Coulthard (1908-): Sonata for Cello and Piano (1947)--third movement. Vladimir Orloff, cello; Marietta Orloff, piano. CBC Radio-Canada SM-305.

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(Music 475, Twentieth Century, cont.)

Ex. 49. Ruth Shaw Wylie (1916-): Psychogram (1968). Rosemary Catanese, piano. CRI 353.

Ex. 50. Emma Lou Diemer (1927-): Toccata and Fugue for Organ (1969). Performed by the composer. Capriccio Series of New American Music, Number One.

Ex. 51. Betsy Jolas (1926-): Sonate à douze (1970). Twelve soloists from the Choruses of the O.R.T.F.--Office de Radiodiffusion-Television Francaise; Marcel Couraud, conductor. Barclay 995-031.

Ex. 52. Mary Jeanne Van Appledorn (1927-): Set of Five--Ostinato, Blues, Improvisation; Elegy, Toccata (1976-78). Virginia Eskin, piano. Northeastern 204.

Ex. 53. Lucia Dlugoszewski (1931-): Angels of the Utmost Heavens (1976). Mark Gould, Louis Ranger, trumpets; Per Brevig, David Taylor, trombones; Martin Smith, horn; Gerard Schwarz, conductor. Folkways 33902.

Ex. 54. Nancy Van de Vate (1930-): Music for Viola, Percussion and Piano (1976)--first movement. Maxine-Karen Johnson, viola; William Wiley, percussion; Evelyn Zuckerman, piano. Orion 80386.

Ex. 55. Judith Lang Zaimont (1945-): Claire de lune (Moonlight) from Chansons nobles et sentimentales (1974). Charles Bressler, tenor; J.L. Zaimont, piano. Leonarda 101.

Ex. 56. Zaimont: A Calendar Set, 12 Preludes for Solo Piano (1972-78)--March, April, May. Gary Steigerwalt, piano. Leonarda 101.

Reading:

Ammer, Unsung: pp. 175-177 (Glanville-Hicks), 177-180 (Musgrave), 152-156 (Bonds), 189-191 (Oliveros), 235-237 (Fine), 184-5 (Kolb), 238 (Diemer), 193-4 (Dlugoszewski), 238-9 (Van de Vate), 240-2 (Zaimont).

Neuls-Bates, Women in Music: sec. 49, "Elisabeth Lutyens;" and sec. 50, "Nancy Van de Vate."

*Cohen, Encyclopedia: "Madeleine Dring." "Grazyna Bacewicz," "Mary Lou Williams," "Violet Archer," "Jean Coulthard," "Ruth Wylie," "Betsy Jolas," "Mary Jeanne Van Appledorn."

*"Laurie Anderson," from liner notes for 1750 Arch no. 1765.

*Judith Rosen, "Grazyna Bacewicz (1909-1969)," Heresies, 10 (1980), 28-30.